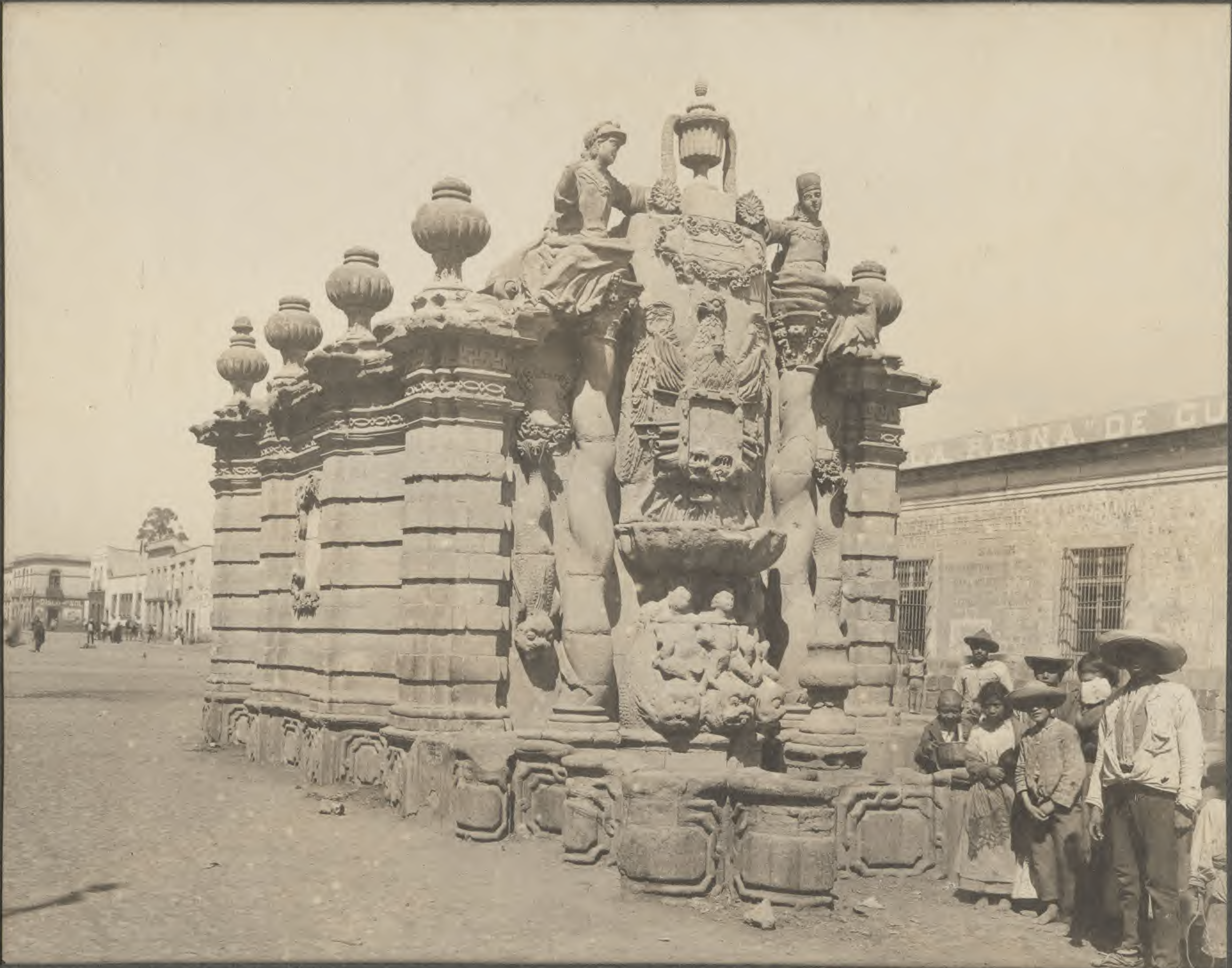
LA REINA" DE GU

NUMBER 49] [V VOLUME

The Salto del Agua

CITY of MEXICO

PERIOD LATE 18th CENTURY

STYLE ROCOCO

THIS fountain marks the terminus of the great aqueduct constructed from Chapultepec. The aqueduct has been destroyed, but the fountain is preserved.

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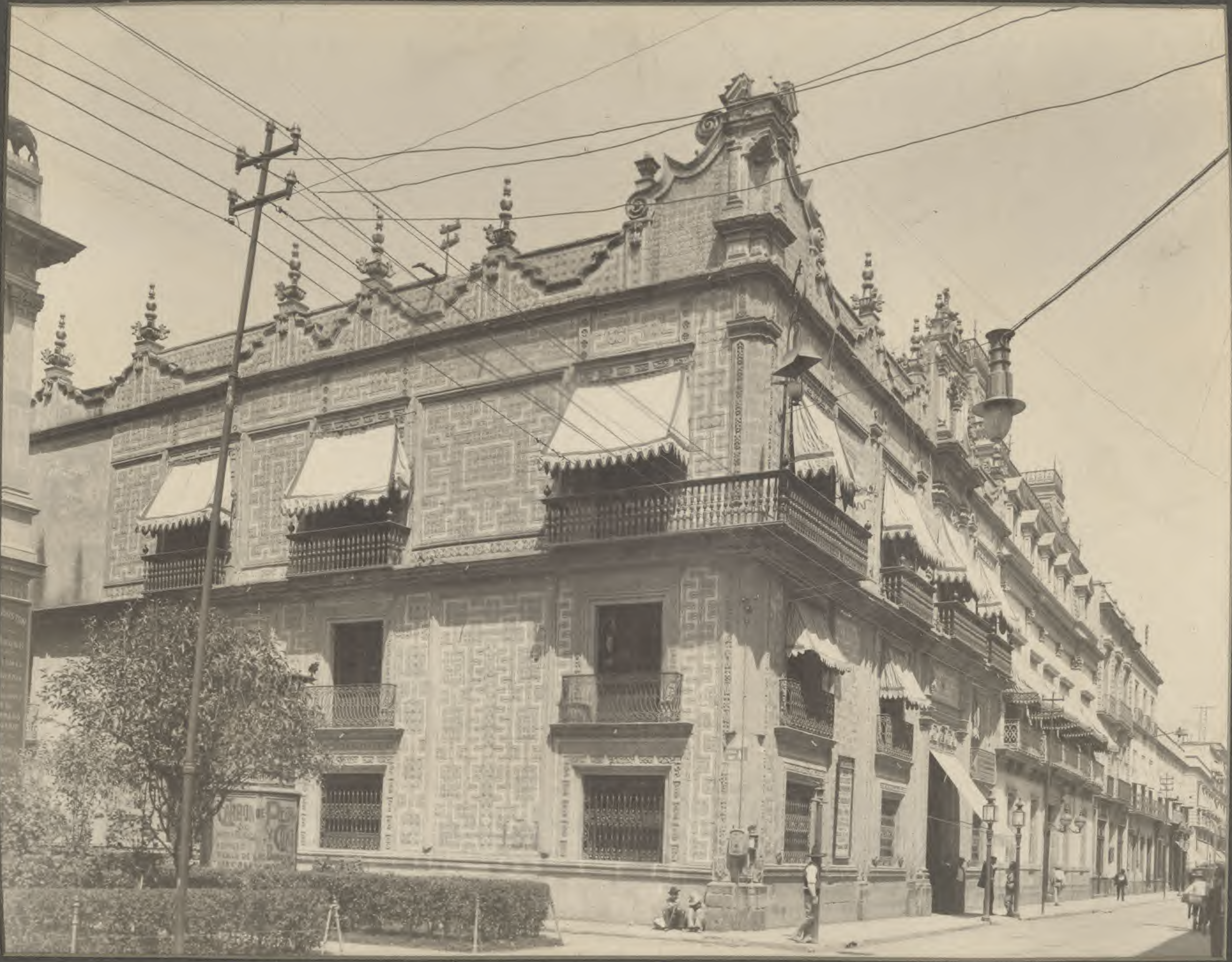
CARBON DE

NUMBER 50] [V VOLUME

Casa de los Azulejos

CITY of MEXICO

PERIOD 16th CENTURY RECONSTRUCTED 18th CENTURY STYLE MUDÉJAR

THIS house is the most elaborate and beautiful of the various old residences of the nobility, the signorial mansions, in the capital. Its popular designation, here given, signifies the "*House of the Tiles,*" the main portion of its exterior being entirely covered with glazed tiles in blue and white, which also extensively decorate its splendid court and other parts of its charming interior. The house, which has a famous history, is now occupied by the Jockey Club. It represents one of the most notable instances of Moorish influence upon Spanish-Colonial architecture in Mexico.

SEE Reference VOL. I, PAGE 135

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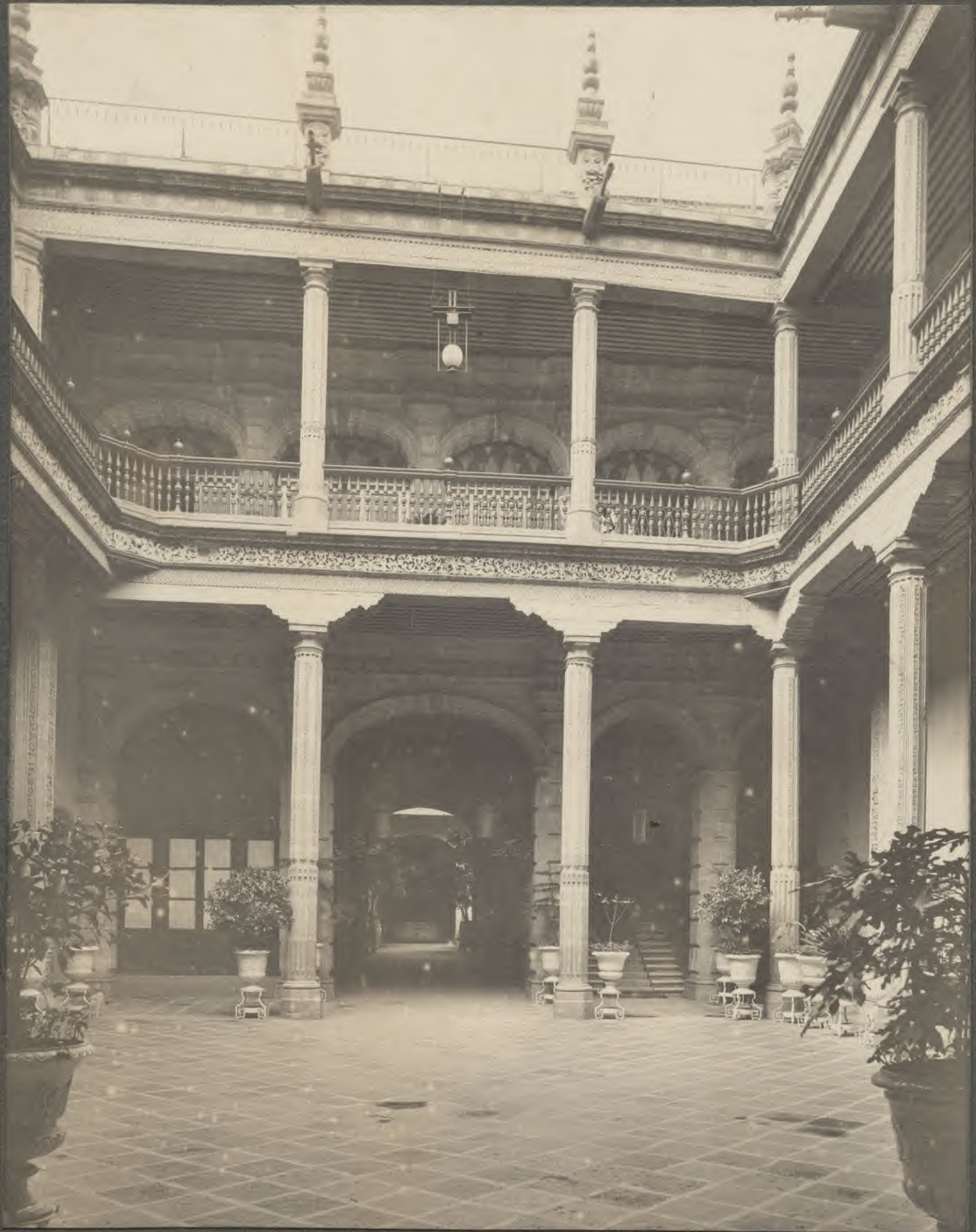

NUMBER 51] **The Grand Court or Patio** [V VOLUME

Looking from the Entrance

Casa de los Azulejos

CITY of MEXICO

BUILT in the 16th CENTURY RECONSTRUCTED in the 18th CENTURY STYLE MUDÉJAR

THIS house is the most elaborate and beautiful of the various old residences of the nobility, the signorial mansions, in the capital. Its popular designation, here given, signifies the "*House of the Tiles*," the main portion of its exterior being entirely covered with glazed tiles in blue and white, which also extensively decorate its splendid court and other parts of its charming interior. The house, which has a famous history, is now occupied by the Jockey Club. It presents one of the most notable instances of Moorish influence upon Spanish-Colonial architecture in Mexico.

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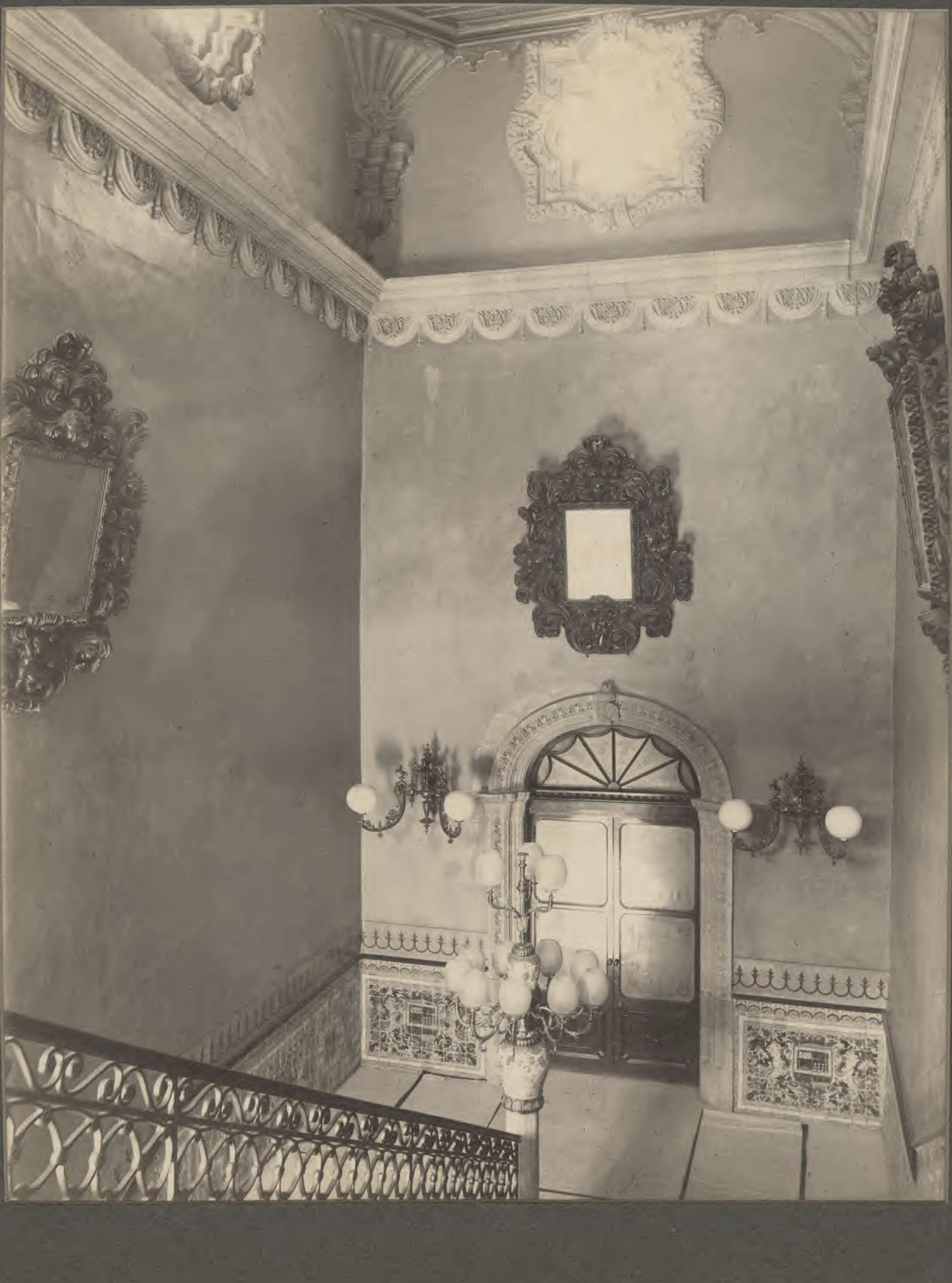

NUMBER 52] **The Staircase from Above** [V VOLUME

Casa de los Azulejos

CITY of MEXICO

BUILT in the 16th CENTURY RECONSTRUCTED in the 18th CENTURY STYLE MUDÉJAR

THIS house is the most elaborate and beautiful of the various old residences of the nobility, the signorial mansions, in the capital. Its popular designation, here given, signifies the "*House of the Tiles*," the main portion of its exterior being entirely covered with glazed tiles in blue and white, which also extensively decorate its splendid court and other parts of its charming interior. The house, which has a famous history, is now occupied by the Jockey Club. It presents one of the most notable instances of Moorish influence upon Spanish-Colonial architecture in Mexico.

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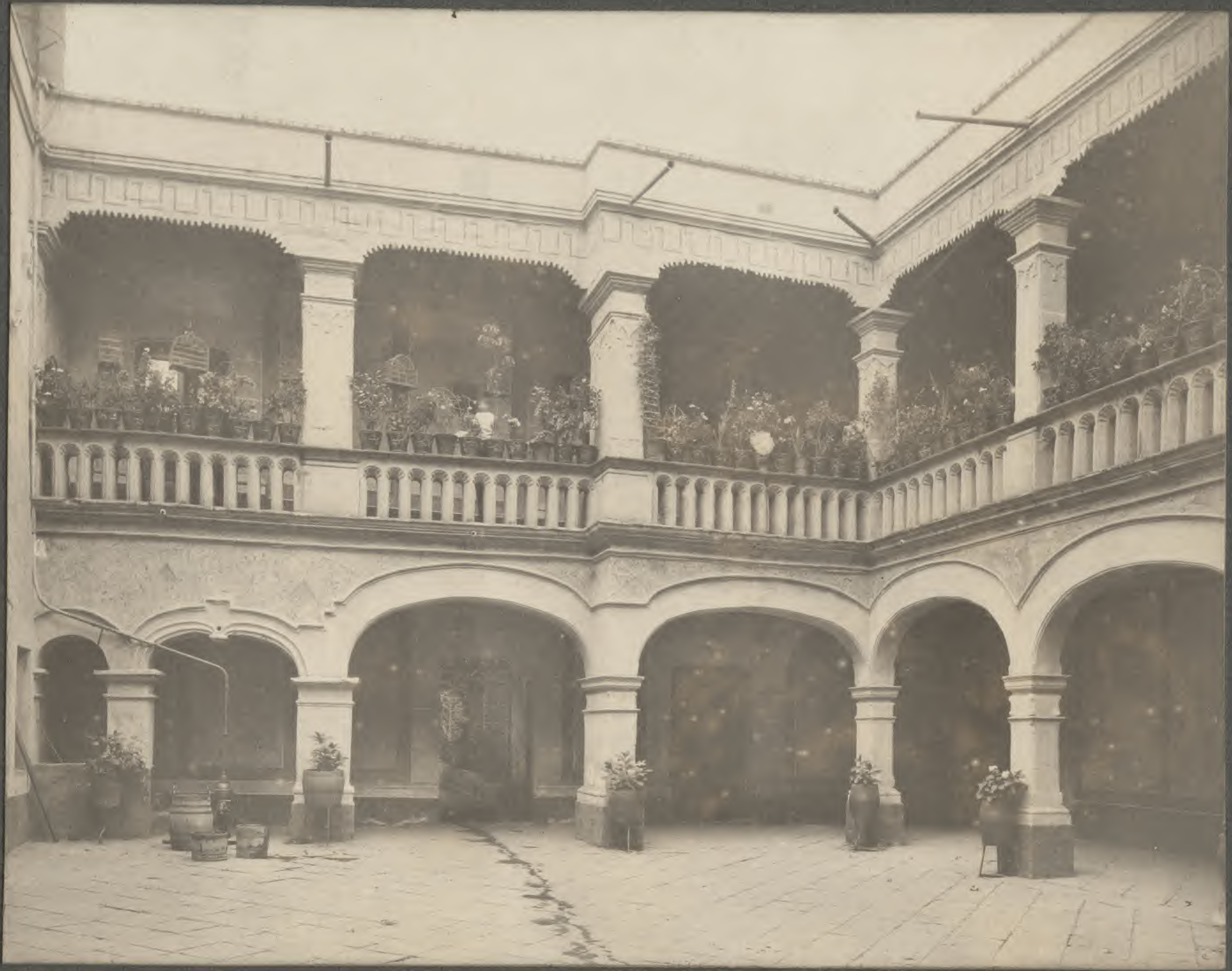

NUMBER 53] The [V VOLUME

Casa de Alvarado

COYOACÁN, Federal District

AFTER the conquest of the Aztec city and during its reconstruction for the capital of New Spain, Cortés and his fellow *conquistadores* established themselves in the village of Coyoacán, at the base of the foothills to the southward. The place is now a fashionable suburb. Here Cortés built a house and his lieutenant Alvarado, the famous fair-haired Spaniard, also erected a substantial dwelling, which has been identified only within a few years. Still occupied as a private residence and in perfect repair, the edifice is in a better state of preservation than the house of Cortés and bids fair to last for centuries to come. Dating from the year 1521, nearly a century before the landing of the Pilgrims at Plymouth, it is one of the two oldest existing houses built by Europeans on this continent.

SEE Reference VOL. I, PAGE 132

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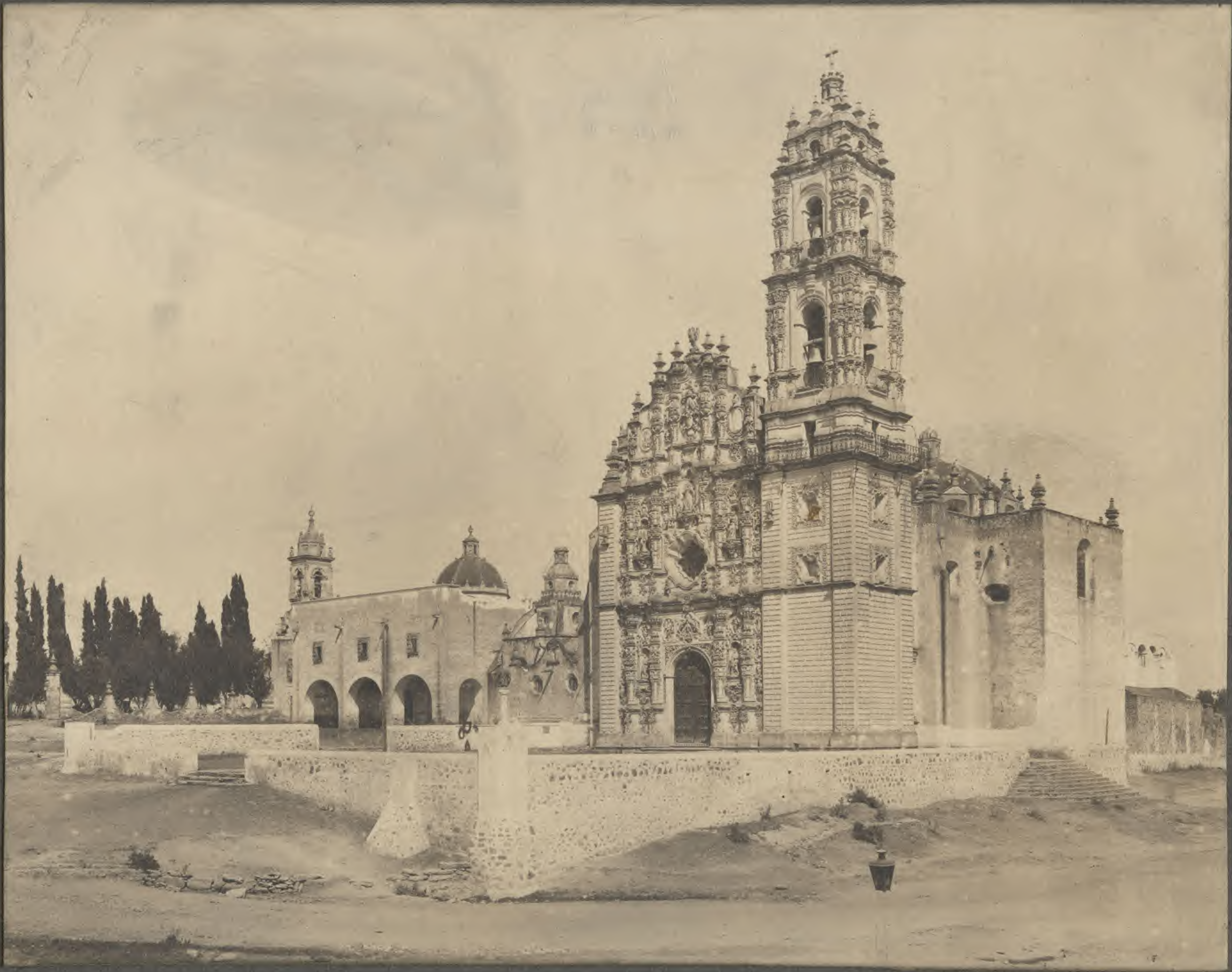

NUMBER 54] [V VOLUME

Seminario de San Martin

TEPOZOTLÁN, State of Mexico

DATE of CHURCH ABOUT MIDDLE of 18th CENTURY STYLE CHURRIGUERESQUE

THE Seminary was founded by the Jesuits in the year 1584 for the instruction of Indian youth. The location, being an isolated village, though near the national capital, the original aspect of the place has been almost perfectly preserved. It is therefore probably artistically and historically the most interesting institution of the sort in the country. The church interior is magnificently adorned with great altar retables of heavily gilded wood, and with many paintings and polychrome wooden sculpture.

SEE References VOL. 1, PAGES 34, 62, 70, 72, 141

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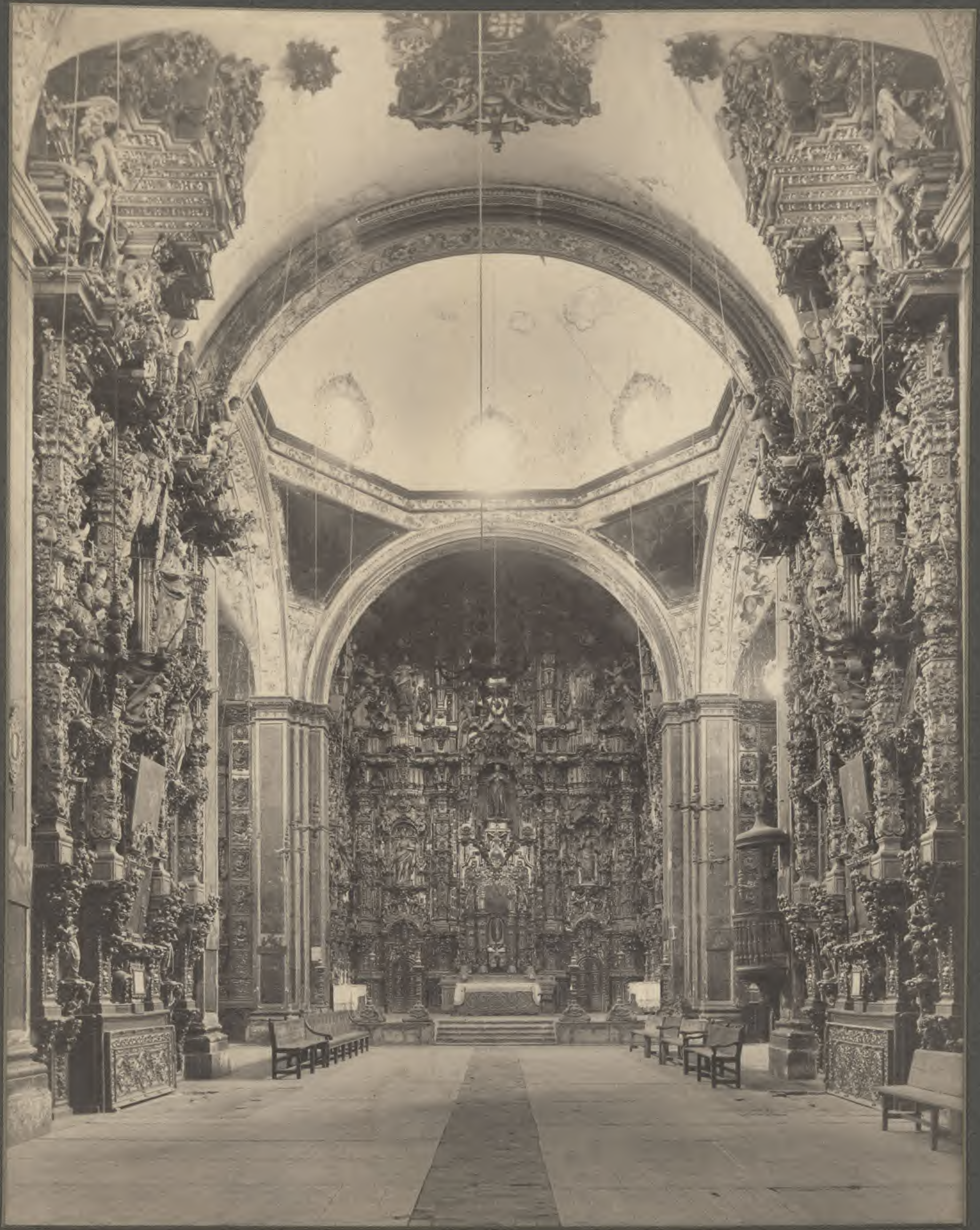

NUMBER 55] **Interior of** [V VOLUME

Church of Seminario de San Martin

TEPOZOTLÁN, State of Mexico

DATE of CHURCH PROBABLY ABOUT MIDDLE of EIGHTEENTH CENTURY
STYLE CHURRIGUERESQUE

THE Seminary was founded by the Jesuits in the year 1584 for the instruction of Indian youth. The location, being an isolated village, though near the national capital, the original aspect of the place has been almost perfectly preserved. It is therefore probably artistically and historically the most interesting institution of the sort in the country. The church interior is magnificently adorned with great altar retables of heavily gilded wood, and with many paintings and polychrome wooden sculpture.

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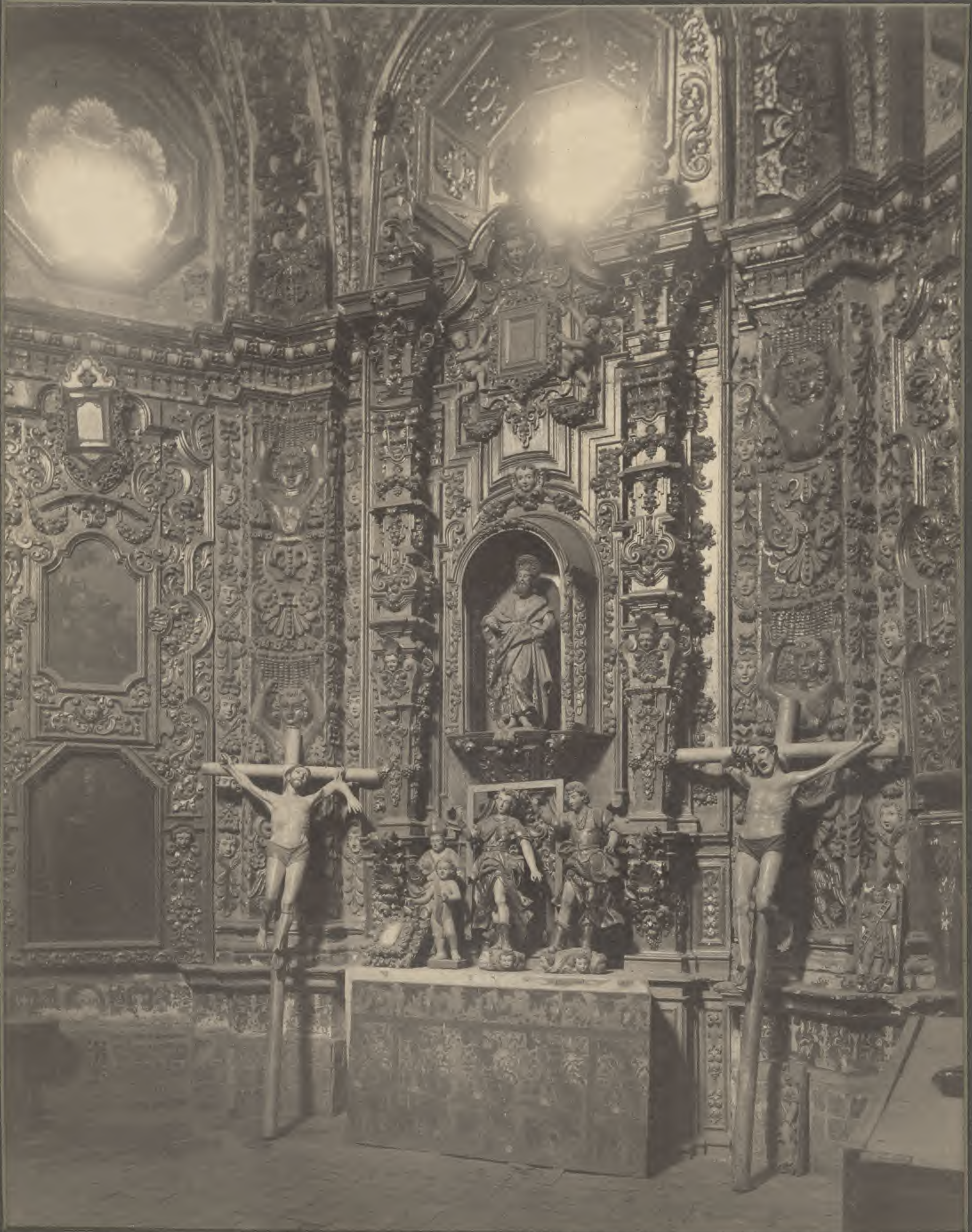

NUMBER 56] **The Camarin** [V VOLUME

Seminario de San Martin

TEPOZOTLÁN, State of Mexico

DATE of CHURCH ABOUT MIDDLE of 18th CENTURY STYLE CHURRIGUERESQUE

THE Seminary was founded by the Jesuits in the year 1584 for the instruction of Indian youth. The location, being an isolated village, though near the national capital, the original aspect of the place has been almost perfectly preserved. It is therefore probably artistically and historically the most interesting institution of the sort in the country. The church interior is magnificently adorned with great altar retables of heavily gilded wood, and with many paintings and polychrome wooden sculpture.

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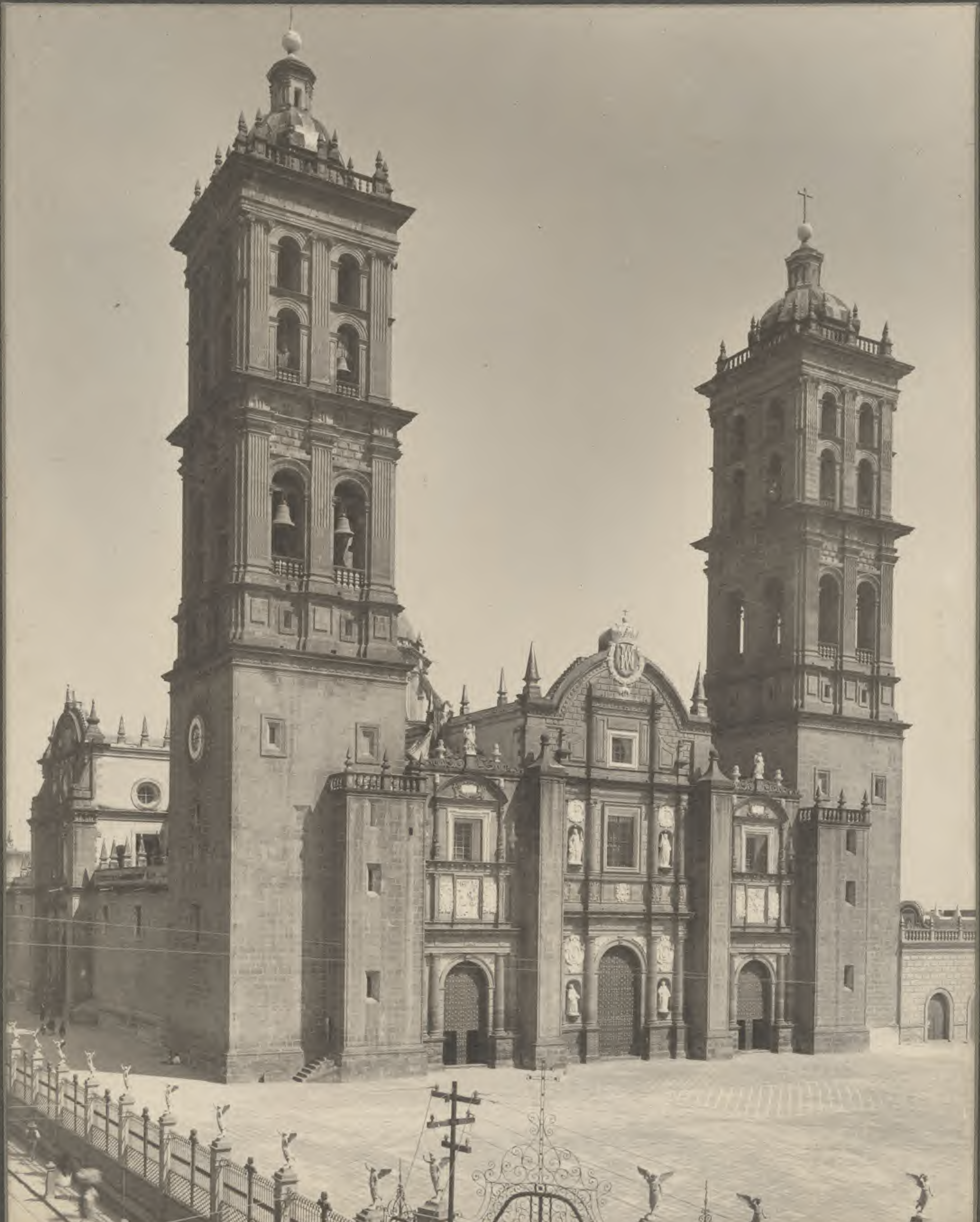

NUMBER 57] [V VOLUME

The Cathedral of Puebla

PUEBLA, Mexico

THE *DOME*. PERIOD 16th and 17th CENTURIES. STYLE SPANISH RENAISSANCE. ARCHITECT, JUAN GOMEZ de MORA; ARCHITECT of DOME, PEDRO GARCIA FERRER; ARCHITECT of the CHAPEL of LOS REYES, JUAN MARTINEZ MONTANEZ; ARCHITECT of the HIGH ALTAR, MANUEL TOLSA

THIS great cathedral ranks second only to that of Mexico, and was designed by the architect who prepared the second plans for the latter structure. These plans were sent over from Spain, the author being the court architect of Philip III. The effect externally is one of greater unity than is presented by the Cathedral of Mexico. The building material, a stone of bluish gray, intensifies the severity of its aspect. Internally also there is a greater unity of effect, but the similarity of style in the two cathedrals is more apparent than in the exterior. The general plan is the same as that of the Cathedral of Mexico. The most beautiful feature is the great choir, with its exquisite inlaid work by Pedro Muñoz. The chief features of the sacristy are the great paintings on the walls, five of which are by Echave el Mozo. The anteroom to the chapter-hall is hung with splendid Flemish tapestries woven after designs by Rubens, and presented to the cathedral by the Emperor Charles V.

SEE References VOL. I, PAGES 15, 25, 27, 39, 40, 68, 69, 70, 73, 74, 80, 82, 89, 96, 98, 148

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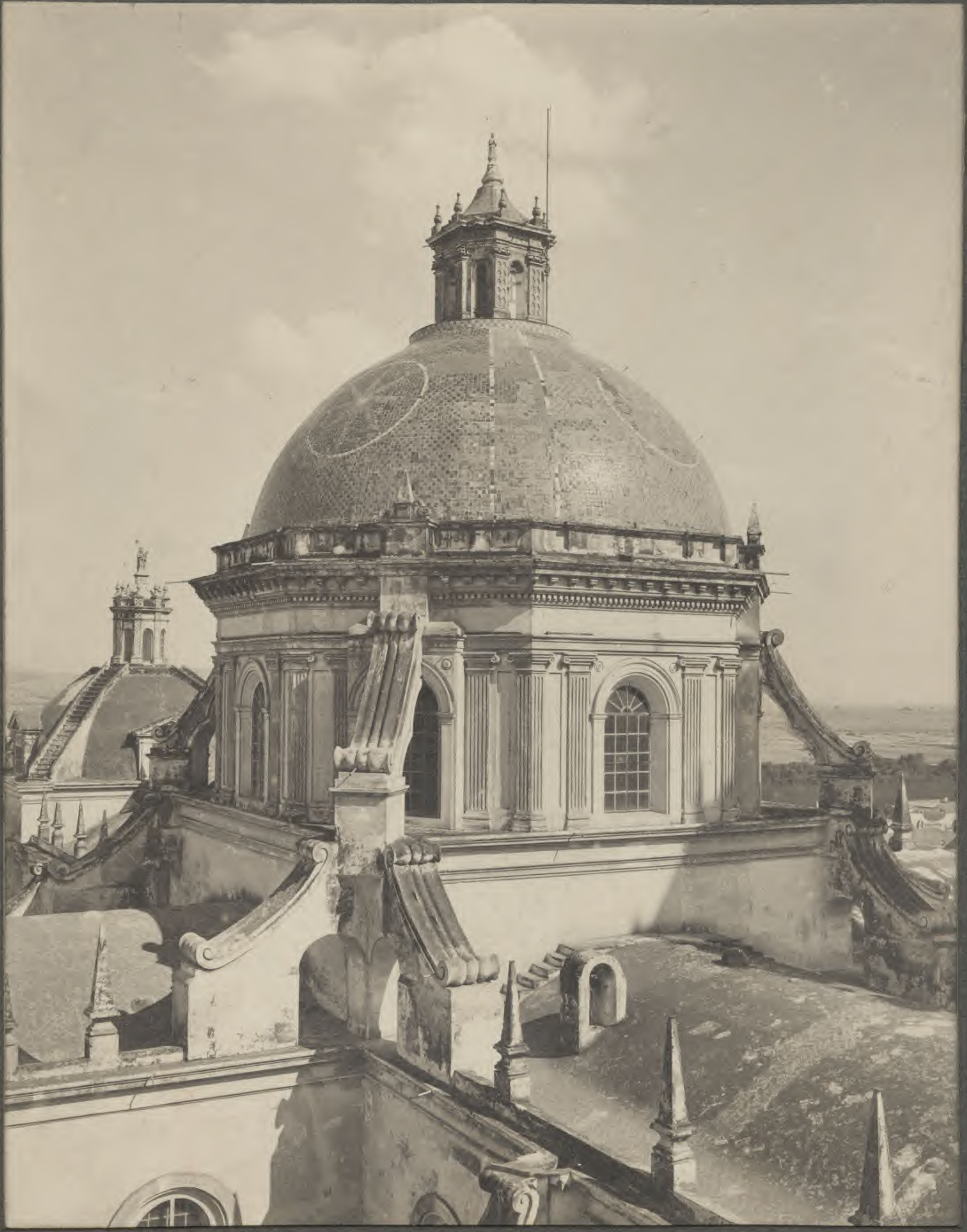

NUMBER 58] [V VOLUME

The Cathedral of Puebla

PUEBLA, Mexico

THE *DOME*. PERIOD 16th and 17th CENTURIES. STYLE SPANISH RENAISSANCE. ARCHITECT, JUAN GOMEZ de MORA; ARCHITECT of DOME, PEDRO GARCIA FERRER; ARCHITECT of the CHAPEL of LOS REYES, JUAN MARTINEZ MONTANEZ; ARCHITECT of the HIGH ALTAR, MANUEL TOLSA

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J. B. MILLET *Publisher* Boston

NUMBER 59] **A Confessional** [V VOLUME

The Cathedral of Puebla

PUEBLA, Mexico

PERIOD 16th and 17th CENTURIES. STYLE SPANISH RENAISSANCE. ARCHITECT JUAN GOMEZ de MORA; ARCHITECT of DOME, PEDRO GARCIA FERRER; ARCHITECT of the CHAPEL of LOS REYES, JUAN MARTINEZ MONTANEZ; ARCHITECT of the HIGH ALTAR, MANUEL TOLSA

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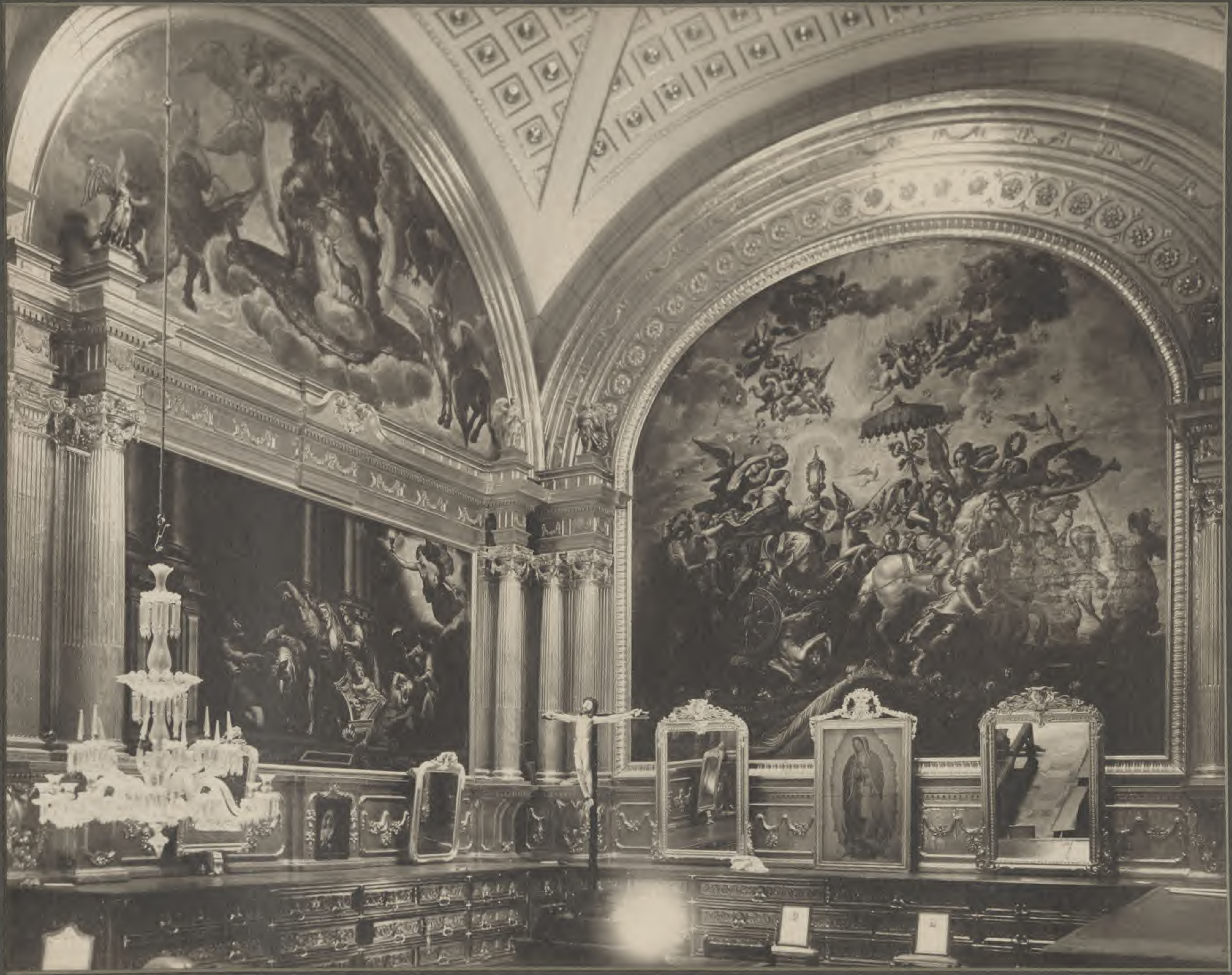

NUMBER 60] Paintings in the Sacristy [V VOLUME

Cathedral of Puebla

PUEBLA, Mexico

BEGUN ABOUT 1551; CONSECRATED 1649; FAÇADE FINISHED 1664; STYLE, SPANISH RENAISSANCE. ARCHITECT, JUAN GOMEZ DE MORA; ARCHITECT of DOME and VARIOUS MODIFICATIONS, PEDRO GARCIA FERRER; ARCHITECT of present HIGH ALTAR, MANUEL TOLSA

THE Cathedral of Puebla ranks second only to the Cathedral of Mexico in size and magnificence, and the history of the origin of its plans in Spain is similar. The preliminary plans of both were sent over by Philip II., and the final alterations by Philip III. The latter were prepared by the court architect, Juan Gómez de Mora. These were more completely followed out, and consequently the edifice has a greater unity as an expression of the Spanish Renaissance. The design of the towers and the bluish-gray stone give it a more severe air, though also a greater external dignity with much beautiful simplicity. The interior is somewhat less impressive than the Cathedral of Mexico. Nevertheless Puebla has much grandeur, brightened by a well-kept elegance. It is also rich in superb treasures of art and in its decorations and furnishings.

SEE References VOL. I, PAGES 15, 25, 27, 39, 40, 68, 69, 70, 73, 74, 80, 82, 96, 98, 148

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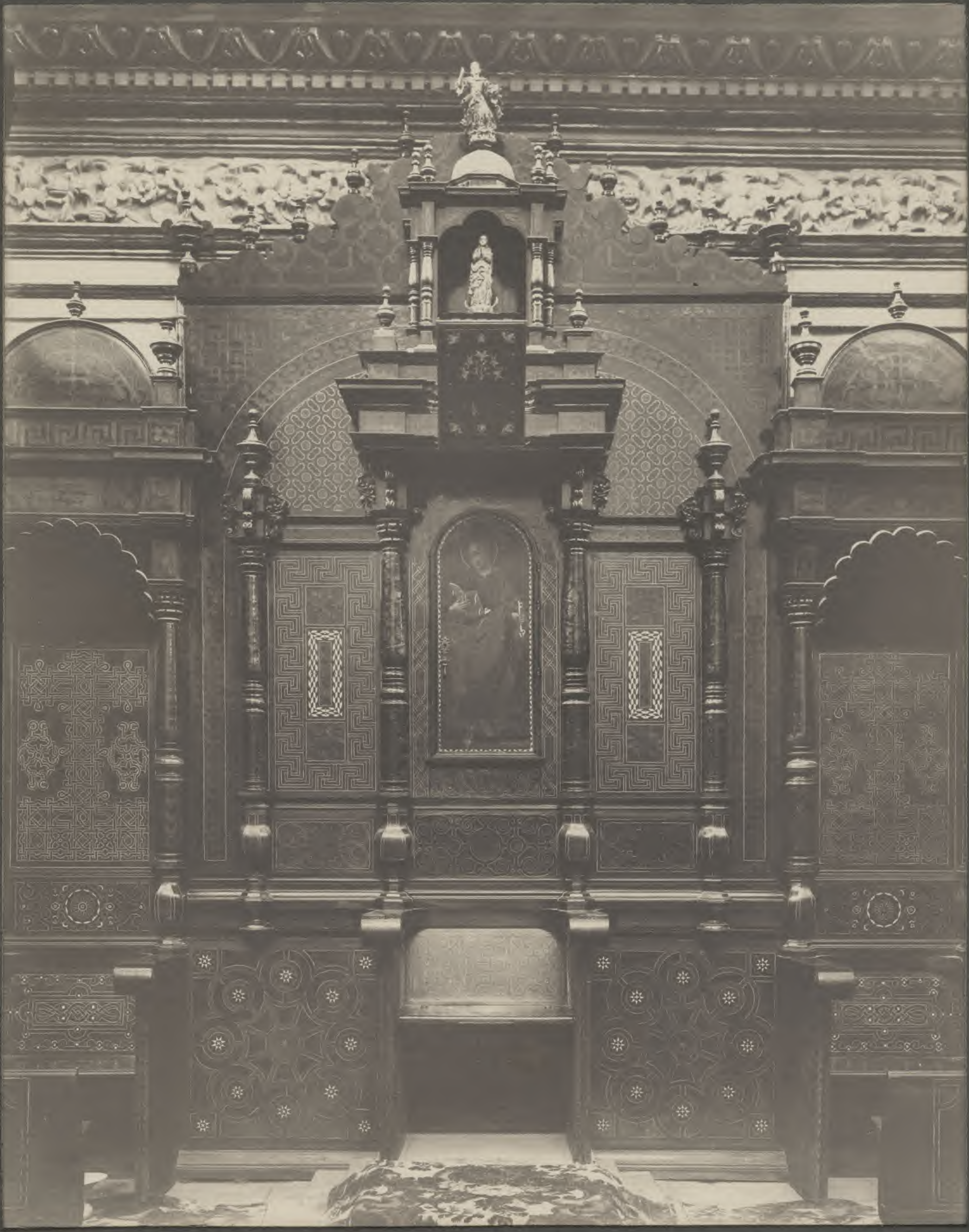

NUMBER 61] Head of the Choir in Detail [V —VOLUME

The Cathedral of Puebla

PUEBLA, Mexico

PERIOD 16th and 17th CENTURIES. STYLE SPANISH RENAISSANCE. ARCHITECT JUAN GOMEZ de MORA; ARCHITECT of DOME, PEDRO GARCIA FERRER; ARCHITECT of the CHAPEL of LOS REYES, JUAN MARTINEZ MONTANEZ; ARCHITECT of the HIGH ALTAR, MANUEL TOLSA

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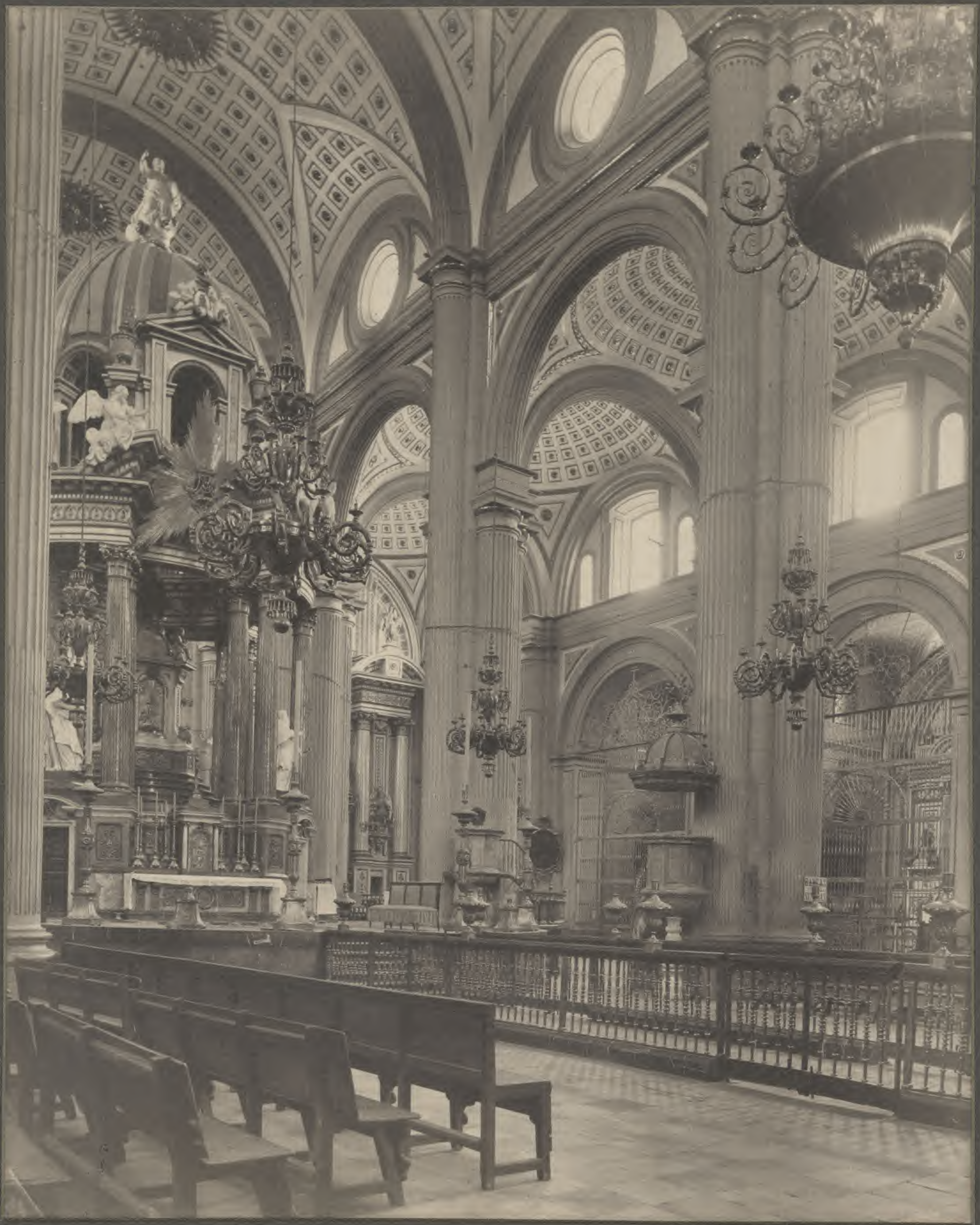

NUMBER 62] The High Altar and two of the Side Chapels [V VOLUME

The Cathedral of Puebla

PUEBLA, Mexico

PERIOD 16th and 17th CENTURIES. STYLE SPANISH RENAISSANCE. ARCHITECT JUAN GOMEZ de MORA; ARCHITECT of DOME, PEDRO GARCIA FERRER; ARCHITECT of the CHAPEL of LOS REYES, JUAN MARTINEZ MONTANEZ; ARCHITECT of the HIGH ALTAR, MANUEL TOLSA

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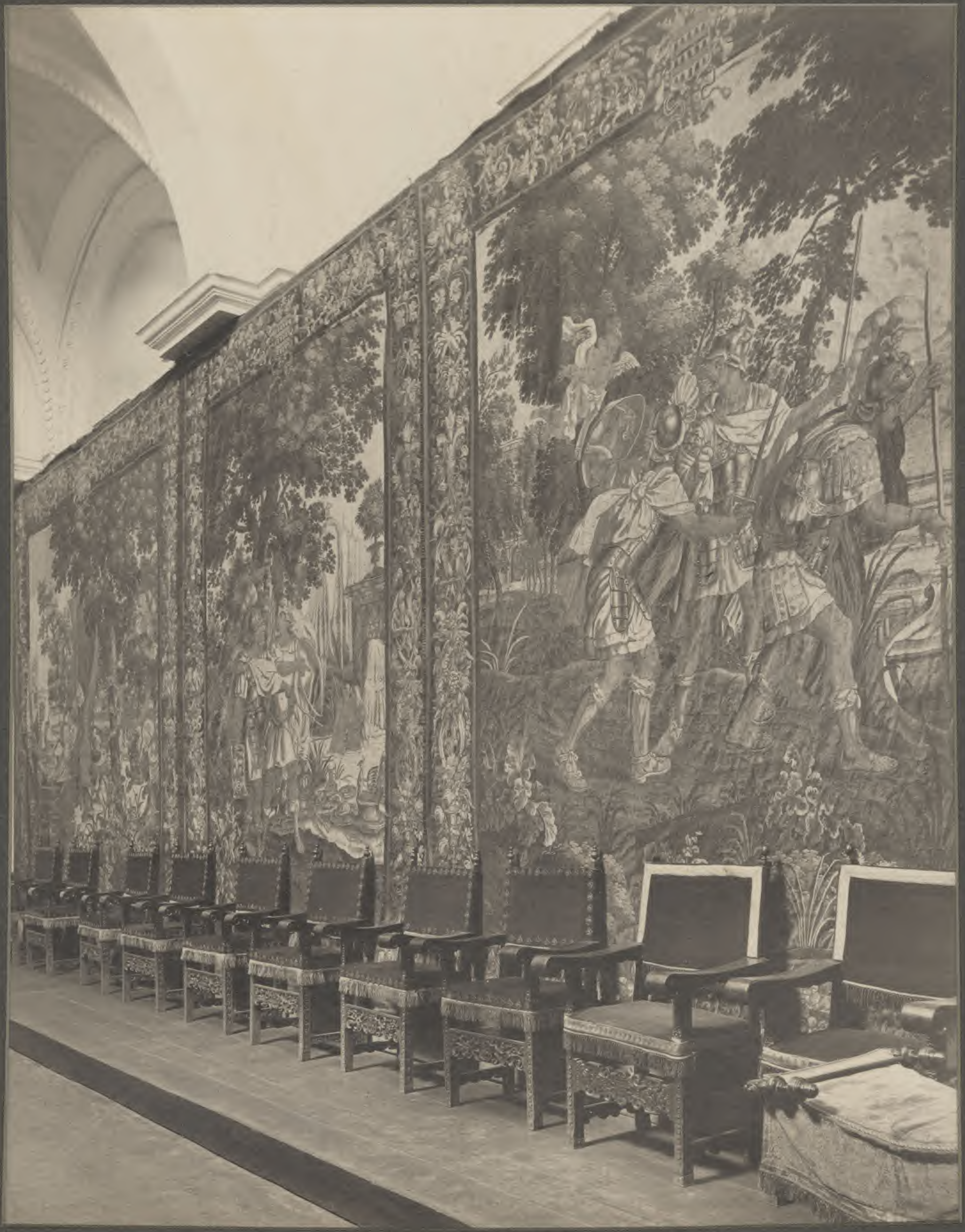

NUMBER 63] [V VOLUME

Flemish Tapestry in Cathedral of Puebla

PUEBLA, *Mexico* After Designs by Rubens

THIS magnificent old tapestry covers the walls of the anteroom to the *Sala Capitular*, or Chapter Room, of the Cathedral. Its subjects were designed by Rubens. They are of Pagan character, taken from classic mythology. They were presented to the Cathedral by the Emperor Carlos V.

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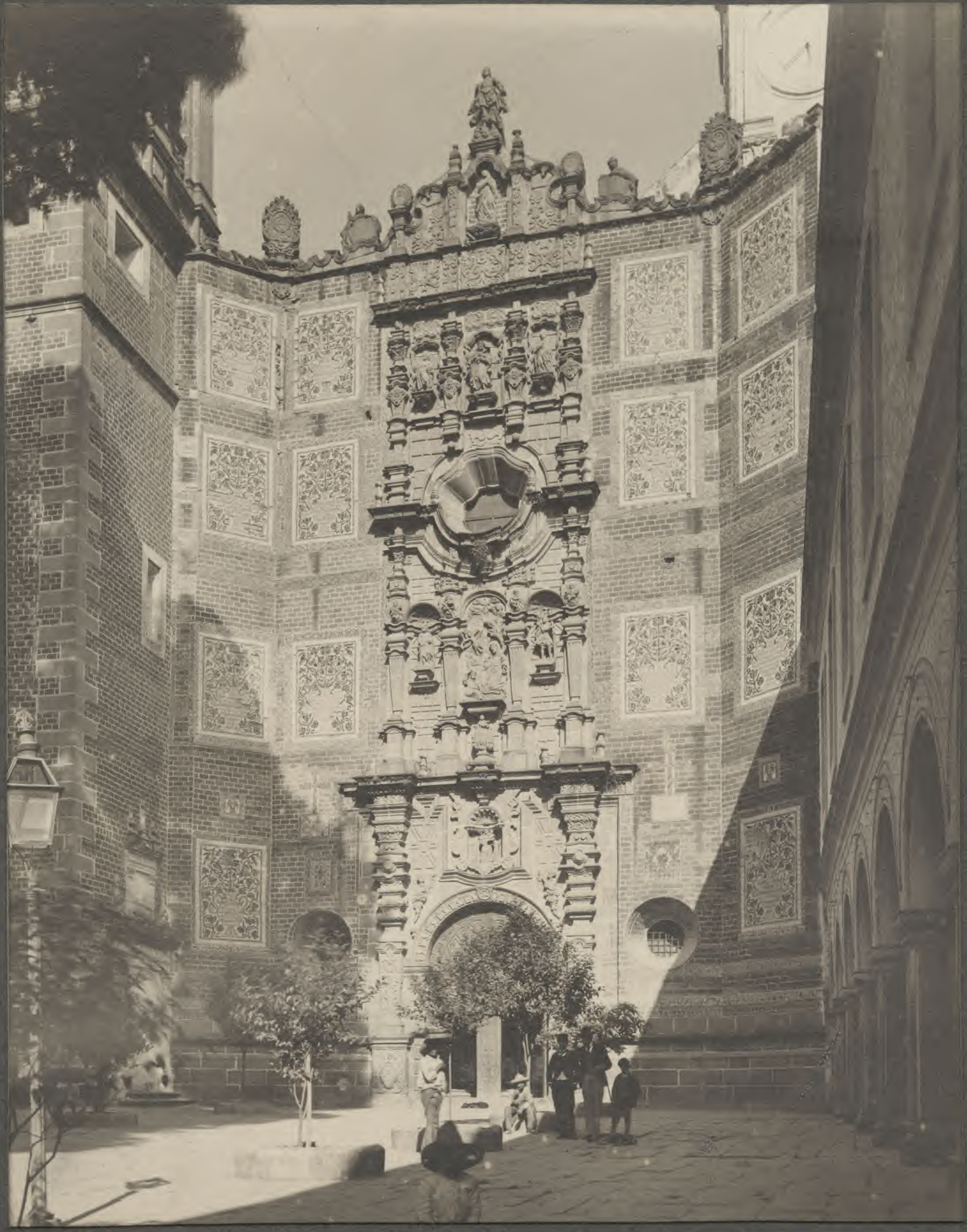

NUMBER 64] [V VOLUME

Church of San Francisco

PUEBLA, Mexico

FAÇADE STYLE A LOCAL DEVELOPMENT OF THE CHURRIGUERESQUE

THIS church, with the adjacent monastery, was founded in 1532. The present church dates from 1667. The picturesque façade belongs to the eighteenth century. It is of red brick, decorated with glazed tiles and with carvings and sculpture of a dark bluish-brown stone. St. Francis receiving the stigmata is the sculpture over the entrance.

SEE References VOL. I, PAGES 81, 152

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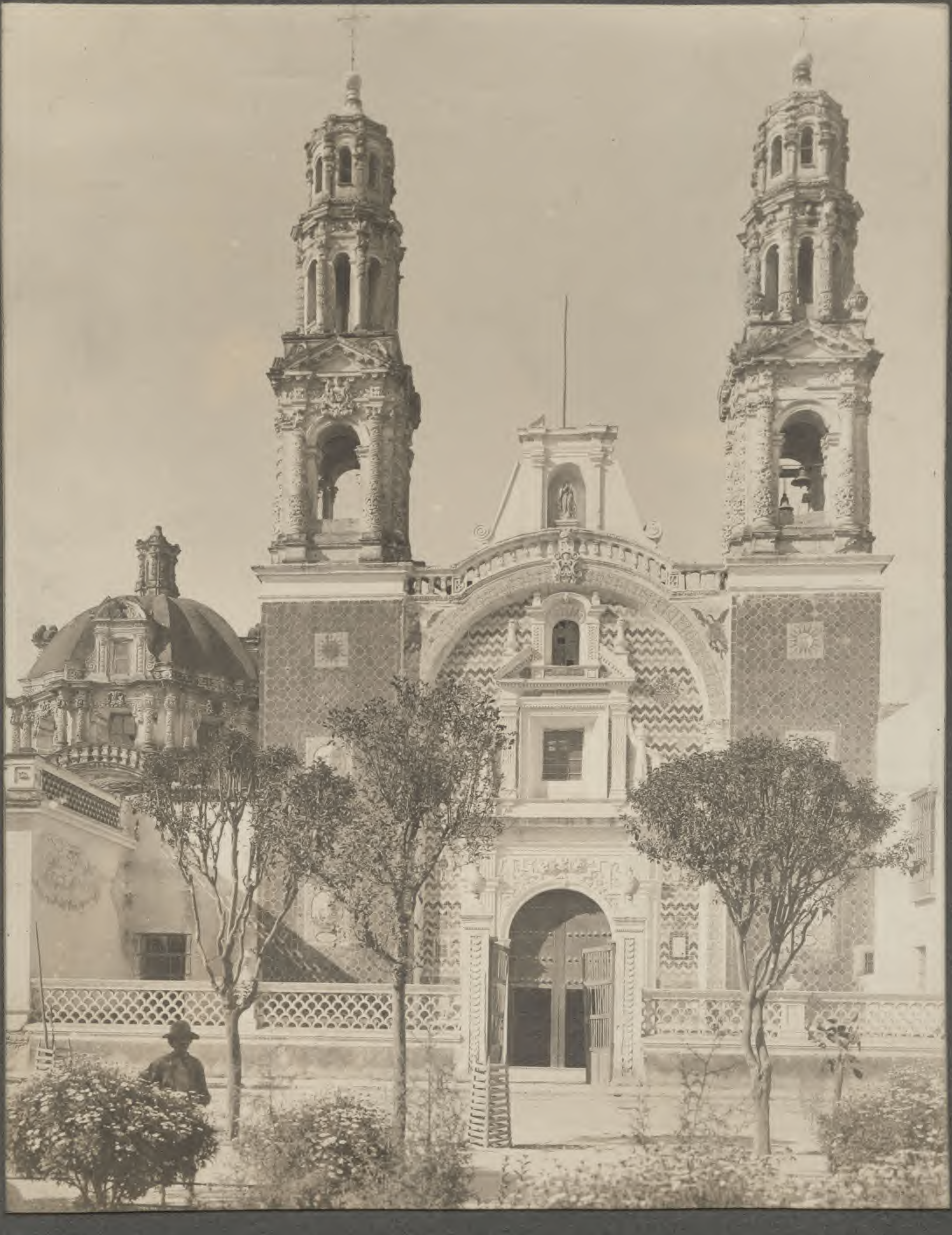
J. B. Millet *Publisher* Boston



NUMBER 65] [V VOLUME

The Church of Guadalupe

PUEBLA, Mexico

PERIOD MIDDLE of 18th CENTURY

THIS church is remarkable for its façade, elaborately decorated with tiles. Those of the tower-bases are dull red, with small glazed tiles of green. There is a great variety of colors in the rest of the tile-work, including the pictures in the panels.

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